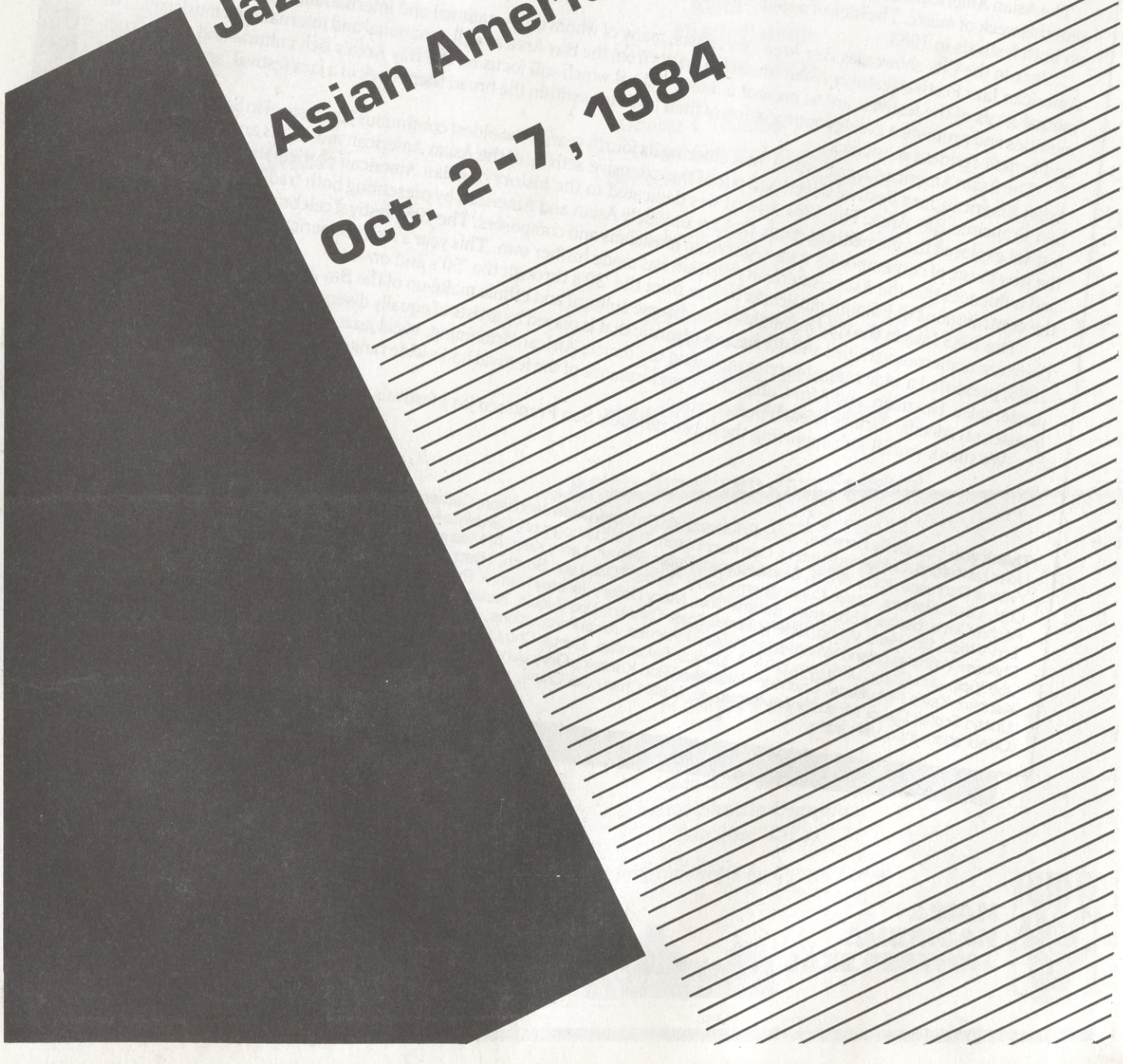
Jazz in the City

Asian American Jazz Festival

Oct. 2-7, 1984



Welcome . . .

The Asian American Jazz Festival, established in 1981, and Jazz in the City, established in 1983, have joined together to present this week of music. The idea of a collaboration developed from the producers of each respective festival working together on both festivals in 1983.

Jazz in the City showcases Bay Area jazz artists, many of whom enjoy national and international reputations. The Asian American Jazz Festival features Asian American artists from the Bay Area as well as national and international musicians. The mutual goals of the festivals are to present a music festival which will focus on the Bay Area's rich cultural and ethnic communities and promote a greater appreciation of their traditions within the broad framework of a jazz festival, and to showcase and benefit resident musicians.

The Asian American Jazz Festival, now entering its fourth year, is the oldest continuous jazz festival in San Francisco. The Asian American Jazz Festival developed out of the extensive activity of the Asian American musicians and composers in the San Francisco Bay Area. The 1981 festival was dedicated to the history of Asian American participation in jazz. The 1982 festival explored the elements of music that are uniquely Asian and American by presenting both traditional Asian music and the new music of contemporary Asian American musicians and composers. The 1983 festival celebrated the diversity of styles and influences that the Asian American musician has made his/her own. This year's Asian American Jazz Festival focuses on the contributions of Filipino musicians to jazz from the '30's through the '50's and onward.

The 1983 Jazz in the City highlighted the diverse cultural and ethnic make-up of the Bay Area. Under the label of "jazz" there are numerous varieties and derivatives of music that is played by artists of equally diverse backgrounds. Jazz in the City, 1983, presented a wide range of styles including tap dance, African drumming, vocal jazz, stride piano, taiko, bebop, avant-garde, salsa, Brazilian, and Afro-Cuban. Each performance of the festival had a wide range of style. This year's Jazz in the City focuses on specific themes in each presentation.

We thank you all for supporting these two uniquely San Francisco jazz festivals.

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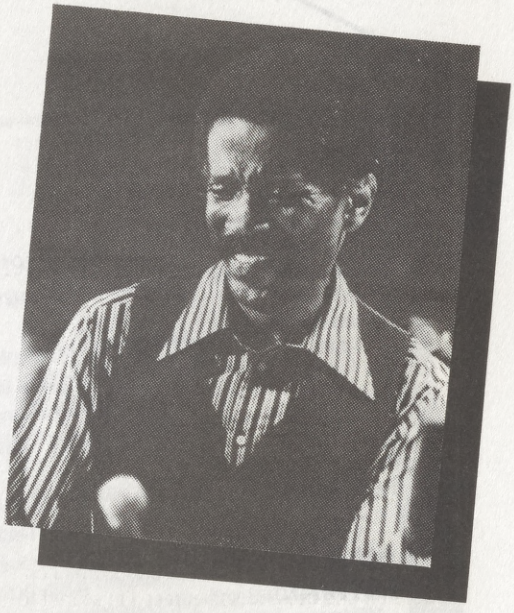
jazz in the City

ASIAN AMERICAN JAZZ FESTIVAL

October 2 Tuesday



Bobby Hutcherson/ George Cables Duo

The Hutcherson/Cables duo presents a rare opportunity to hear two giants of modern jazz interact on their home turf, under ideal listening conditions. They've played together in various situations for nearly a decade, developing an almost telepathic sensitivity to each other's musicality. Besides their first-rate soloing abilities, Bobby and George are in the very top echelon of *accompanists*—those who can accompany, support and interact with another soloist. They are to jazz what Larry Bird and Magic Johnson are to basketball—complete players.

Vibraphonist Hutcherson, one of the most creative, risk-taking musicians of this or any era, is perhaps best known for his musical associations with Eric Dolphy, Jackie McLean, Harold Land, Woody Shaw and the stable of young, exciting artists nurtured and recorded by Blue Note records during the sixties. From his first date as a leader, *Dialog* (1965, Blue Note) to his most recent U.S. release, *Solo/Quartet* (Contemporary, 1982), Bobby has sought to broaden the music he grew up with, bebop, by adding elements of classical and avant-garde music. And he has succeeded, like very few others, in expanding the language of bop. (By the way, look for a new Hutcherson record date on a new label, Landmark, which has him leading an all-star quintet.)

The music of George Cables is probably more familiar to you than you realize. He's been an important part of some of the leading jazz groups in the past 15 years, as a pianist and composer. To name a few: Art Blakey, Sonny Rollins, Freddie Hubbard, Dexter Gordon, Art Pepper and, of course, Bobby Hutcherson. His comping is legendary and always in demand, and many of his compositions, such as "Think On Me," and "Quiet Fire" are played and recorded by bands worldwide. It's only appropriate that a man who once led a group named Cable Car would settle in San Francisco.

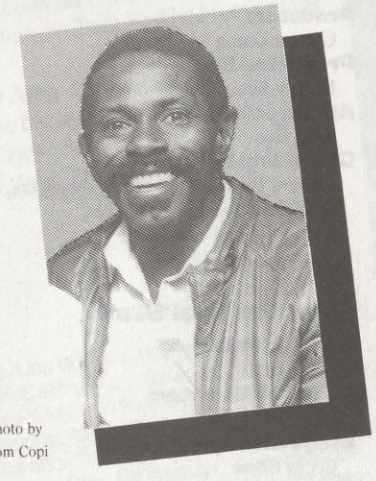


Photo by Tom Copi

Bobby McFerrin

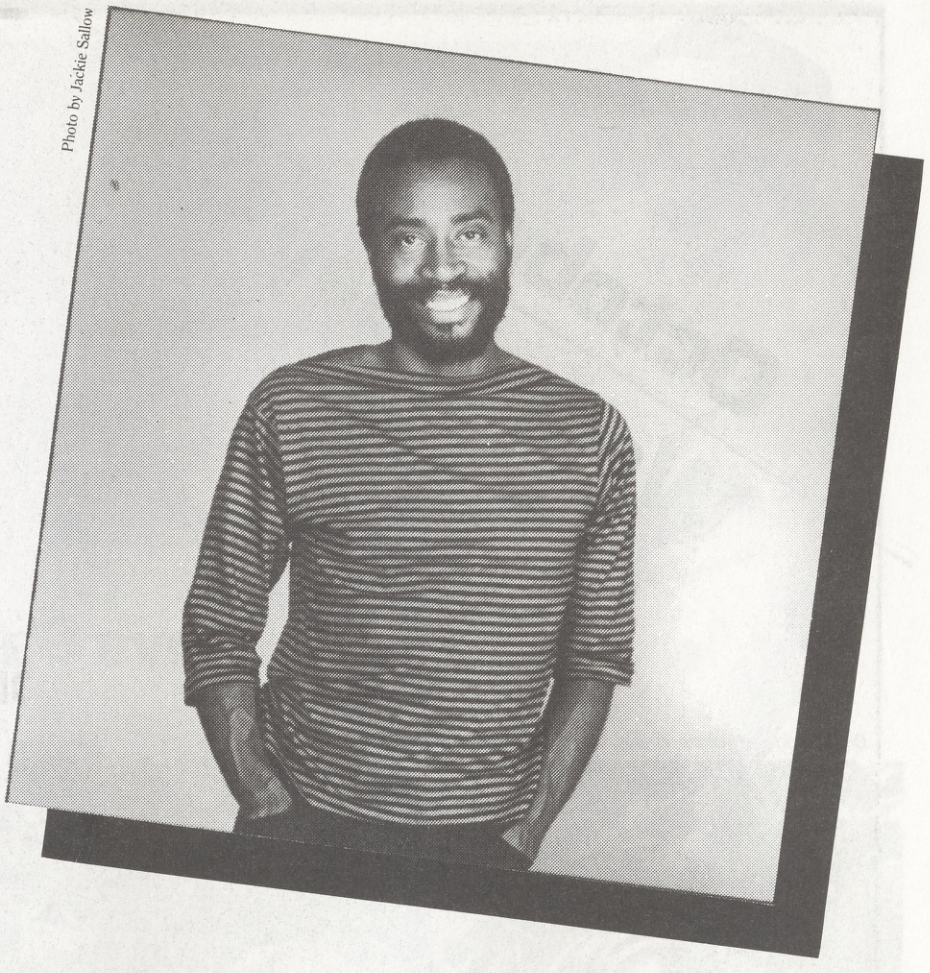


Photo by Jackie Sallow

By now the story is familiar: Sometime in 1977, Bobby McFerrin, pianist, hears a voice inside him which says he should start singing instead. McFerrin pursues his new calling, first in New Orleans, then San Francisco, where he is hired by Jon Hendricks. The exposure with the Hendricks Family leads to feature spots at the Playboy and Kool jazz festivals, rave reviews from the critics, and finally a recording contract with the prestigious Elektra/Musician label. There are numerous guest appearances with peers such as Wynton Marsalis, Herbie Hancock, Chico Freeman and Grover Washington, Jr. and tours with his own band. But deep down, that little voice again speaks, and Bobby realizes that what he really wants to explore is a concept of *solo* voice, with no other instruments, or voices. And so, for the past two years, McFerrin has spent much of his time developing his solo voice concept.

"The solo concerts have been great," said McFerrin recently. "I know this is only the beginning. I've discovered new things about myself . . . made some sort of breakthrough. I've tried to be totally spontaneous, to keep my mind blank, to just open my mouth and sing.

"I never know from moment to moment where I'll end up, and sometimes I'm scared to death. Yet, with all the risks, being on the edge is always the most fulfilling place to be.

"When I do a solo concert, basically I'm saying, 'Yeah, this is who Bobby McFerrin is, this is how I want you to relate to me as as a vocalist. Because this is what I enjoy doing.'"

Larry Vuckovich

With three excellent recordings and a long list of sideman credits, Larry Vuckovich is ready to take on the world, pianistically. Just back from a successful mini-tour of Europe as a solo artist, Vuckovich is eager to bring his music to a wider audience in the U.S. in general and the Bay Area in particular.

Larry arrived in San Francisco from his native Kotor, Yugoslavia in 1951, and after completing his BA in music from San Francisco State, he made a name for himself on the local jazz scene, performing with Red Norvo, John Handy, Irene Kral and Mel Torme. In 1965 he began an 11 year association with Jon Hendricks that took him on tours to Europe and the major U.S. festivals and led to an extended engagement here with "Evolution of the Blues." He spent some of that time playing in Europe again, and as a sideman with Philly Joe Jones.

In the seventies Vuckovich served as "house" pianist at several clubs, most notably Keystone Korner, where he backed the likes of Dexter Gordon, Charles McPherson, Bobby Hutcherson and many more. Larry also held down an extended solo gig at the Hyatt On Union Square, playing on the Hyatt's 1895 Bosendorfer piano.

Larry's solo piano skills, combined with his desire to play music from the heart, result in music of great depth and beauty.

October 3 Wednesday

Rova Saxophone Quartet

Bruce Ackley, Andrew Voight, Larry Ochs, Jon Raskin

A kaleidoscope of musical styles, ROVA is at the frontier of today's musical experiments. (ROVA is an acronym for the last names of members Jon Raskin, Larry Ochs, Andrew Voight and Bruce Ackley.) This quartet of composers/performers deals with dynamics, rhythm, harmony and tonality in precise and startling ways. In doing so, they draw on the influences of classical composers such as Messiaen, Cage, Penderecki and Varese, and jazz composers such as Cecil Taylor, Steve Lacy and Roscoe Mitchell.

Founded in 1977, ROVA has quickly become known the world over as an exciting, thought-provoking and innovative contemporary ensemble, especially in Europe, where they have toured seven times. Last year they became the first American contemporary/New Music group to perform in the USSR. A documentary on the trip, "Saxophone Diplomacy," was shown earlier this year on KQED-TV. Because their music cannot be categorized, ROVA is able to give concerts for jazz, chamber music and New Music audiences without compromising their playing. They've also collaborated with such diverse talents as the San Francisco Symphony, the Philip Glass Ensemble, Air, the Kronos String Quartet and Max Roach's percussion ensemble M'Boom.

In an interview conducted by *Jazz Forum*, Larry Ochs shared some insights into the music of ROVA: "We're trying to create something that's relatively new . . . it seems to me when you get involved in creating music you just take from whatever areas of the music world you need for a particular composition. For our group—if you take it as a process—we start with improvisation and then listen to what we've done. We try to analyze it and then put it on paper, so that we can do it more than once instead of just improvising and hoping it will be there the next time. I think everybody in the group is really committed to the idea of composition; improvisation is our way of flushing out compositional ideas."

Keith Terry

Keith Terry has played drums for over 22 years—and "Body Music" for five. His performance experiences range from the Newport Jazz Festival to Indonesian gamelan concerts to the Pickle Family Circus. During his five years as percussionist with the Jazz Tap Ensemble, Keith impressed critics and audiences worldwide. More recently, his collaborations with physical comedian Geoff Hoyle have received rave reviews.

Back to Body Music. It's been around since man was able to stand on two feet, and variations of this ancient music form exist in cultures throughout the world. But unlike most body music, which is culture-specific, Terry's Body Music is cross-cultural, incorporating the rhythms, polyrhythms and cross-pulses of various cultures, as well as his own percussion improvisation. Terry has combined these with his other musical and performance skills and experimented with the relationship of sound and movement, creating a new performance art in the process: Body Music.

Unlike most dancers, who have a relationship *to* the music (performing either with it, in spite of it or without it, in rhythms internal but inaudible), Terry IS the music. His work enables the audience to see music and hear dance in ways that are both simple and complex, elemental and highly sophisticated. On top of this sound/movement stream Terry layers other movement traditions such as juggling, tap dancing and mime.

Through his work with Body Music, Terry is exploring a new direction in performance which is completely accessible yet unique, crossing cultures and disciplines in its origins and blending artistic sensibilities in its scope.

The Pickle Family Circus Jazz Band salutes Jazz in the City & Asian American Jazz Festival
Celebrate 10 years with the Pickle Family Circus at the Palace of Fine Arts, Dec. 20-30. For information call 826-0747

Middle Passage

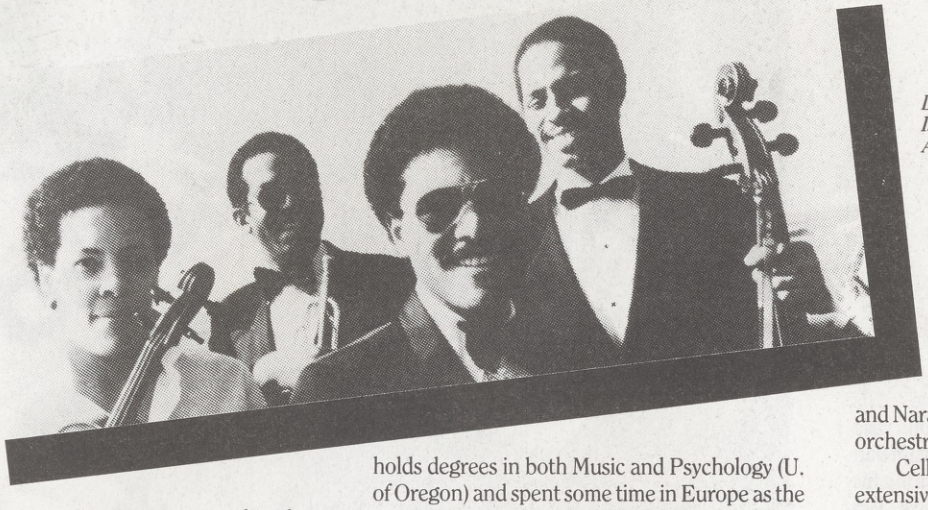


Photo: Beth Mawrence

Left to Right:
India Cooke, George Sams,
Anthony Brown, Stephen "Cash" Killion

The music of Middle Passage is anything but middle-of-the-road. The quartet's unique instrumentation (trumpet, cello, violin, percussion) and musical approach put them squarely in the realm of "New Music." As trumpeter George Sams has said, "Our ventures into 'New Music' seek to clear a path through the marsh of mundane, cliche-ridden commercial sounds. Our explorations encompass the full spectrum of human feelings and music possibilities in today's world, limited only by the technical capabilities of our instruments."

Multiple percussionist Anthony Brown holds degrees in both Music and Psychology (U. of Oregon) and spent some time in Europe as the commander of the U.S. Army Band and Chorus there. He also spent quite a bit of time playing in European jazz festivals (all the big ones) and exploring his musical possibilities in the fertile music scene there. Since 1980, Anthony has been based in San Francisco, where he is an important contributor to the bands United Front and Autumn.

Violinist India Cooke earned her Master of Music degree from the U. of Michigan, and like Brown is on the faculty at the New College of California. Her experience includes numerous studio dates, including those with Angela Bofill and Narada Michael Walden, as well as work with orchestra and show bands around the Bay Area.

Cellist Stephen "Cash" Killian brings an extensive background in R&B, rock, jazz and chamber music to Middle Passage. He is also a fine composer, and his works have been recorded by E.W. Wainwright and Jon Jang.

Trumpeter/Flugelhornist George Sams is the head of the Music Department at New College of California, and has been a music teacher in several Bay Area school districts. He has toured extensively throughout the U.S. and Europe, and performed with Lester Bowie, David Murray, Eddie Moore and others. Sams is perhaps best known for his association with United Front, and his recordings include releases on the Hat Hut and Montclair labels.

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October 4 Thursday

The Berkeley High School Jazz Ensemble

If the music of the Berkeley High School Jazz Ensemble is any indication, the future of jazz is in very good, very swinging hands. Under the leadership of Band Director Charles Hamilton, this outfit has made a name for itself throughout the Bay Area as well as the state. Indeed, their performances have received rave reviews at the following festivals/competitions: Cal State Hayward's "Roar Of Spring" Jazz Festival; the College of San Mateo Jazz Festival; the Monterey High School Jazz Festival; and the Reno International Jazz Festival.

The Jazz Ensemble also makes regular appearances around the Bay Area. There's a concert series every year at their campus, and they participate in community and regional events. One such event was this year's KJAZ Spring Swap and Festival, where—if applause is any indication—they outplayed several established local jazz bands. Listeners agreed that the youngsters played with fire and integrity worthy of musicians twice their age. These kids are hot!

Part of the credit should go to Charles Hamilton, the Band Director since 1981. Hamilton's own big band experience includes stints as a trombonist with big bands led by Bill Bell, Ed Williams, Earl "Fatha" Hines, and (currently) David Hardiman. Hamilton's educational credentials include a BM in Music Education from S.F. State; he's worked in the Berkeley Unified School District since 1971.

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October 5 Friday

rhiannon, Janet Small, Barbara Borden, Stacey Rowles, Suzanne Vicenza

Alive!

Alive! is a contemporary jazz quintet, based here in the Bay Area, whose members hail from all across the United States: Philadelphia, Detroit, Los Angeles, Las Cruces (New Mexico) and Yankton (South Dakota). Each member got into music at an early age, and was later similarly involved in the social, political and cultural upheavals which took place during the sixties.

The band had its beginnings in 1976, when three of the members met during a jazz workshop conducted by pianist/composer Michele Rosewoman in San Francisco. Percussionist Carolyn Brandy, vocalist rhiannon and bassist Suzanne Vincenza found a musical kinship and decided to meet for regular jazz sessions with the goal of developing their own music. The spirit generated by this music led the trio to name themselves Alive! Early in 1977 they began performing. It wasn't long before they were making out-of-state gigs, including several Women's Music festivals. In 1979 the addition of pianist Janet Small and drummer Barbara Borden made Alive! a quintet, and soon afterward their first album rolled off the presses, entitled, appropriately, *Alive!* Since then, the band's popularity has been ever-increasing, and has led to work at numerous festivals and clubs such as The Bottom Line (New York), Blues Alley (Washington D.C.) and Keystone Korner.

Earlier this year Alive's third album, CITY LIFE, was released with much fanfare and acclaim. Clearly their best effort, the album solidifies the band's jazz credentials while keeping the socially aware and sometimes humorous lyrics of their songs intact. This band definitely adds a new and powerful dimension to jazz today.

Carolyn Brandy is currently on a leave of absence. Trumpeter Stacey Rowles is now appearing with the group.

Jessica Williams Trio

Pianist/recording artist Jessica Williams is one of the most brilliant interpreters of the jazz tradition in the Bay Area (or any other area). A native of Baltimore, Maryland (born 1948) Jessica is a graduate of the Peabody Conservatory of Music. Her early career was focused on the East Coast, where she worked with talents such as Gary Burton, Joe Morello, Buck Hill and Philly Joe Jones, and cut three albums under her own name on the Adelphi label.

1977 found Jessica in San Francisco, playing extensively around town but especially at Keystone Korner, where she was somewhat of a "house" pianist, working with Jackie McLean, Buddy Tate, Dexter Gordon, John Abercrombie and Bobby Hutcherson, among others. She has done three more albums since moving here.

Jessica's awesome compositional/improvisational sense makes for thrilling listening. Add to that her dry sense of humor, and the ability to play the unexpected phrase, and you have a jazz musician of the highest order.

Drummer Bud Spangler, when he isn't syncopating, finds time to be a freelance producer of music events, live and recorded. His appreciation for jazz is wide-ranging and up-to-date.

Bassist John Wiitala has a similar appreciation and understanding for the music; he's been with Jessica for a number of years.

Tuck And Patti

Tuck Andress (L) Patti Cathcart

Bobby McFerrin calls them "The best duo on the planet!"

The Bay Guardian's Derk Richardson, reviewing a recent club date by the pair, declared it to be ". . . one of the most memorable musical listening experiences of the year." Similar accolades have been expressed by Dizzy Gillespie and Joe Pass. And they're all talking about the guitar/voice duo of Tuck and Patti.

Guitarist Tuck Andress, a professional musician for 18 years, got his start at the age of 12, playing with rock, soul and jazz groups as a teenager. In 1972 he began studying classical guitar under Stanley Buetens at Stanford University, where he majored in music. Andress was also active as a studio musician, and recorded with and/or performed with Les McCann, Leon Russell, Chaka Khan and others. He even went "on the road" with Bob Hope.

Patti Cathcart started singing at age five and hasn't stopped. Highlights of her musical training include four years of voice study with Owen Fleming and additional study with the Art Lande rehearsal ensemble. An experienced vocal arranger, she's directed the Second Baptist Church Singers, a 40-voice choir. In addition to studio work as a vocalist and arranger, Patti has toured with T-Bone Walker and the rock group Kingfish. Like her partner Tuck, Patti's music experience is eclectic, and she's likely to bring elements of many styles into play during any song she sings, yet the vibrance that is Patti Cathcart always comes through.

Tuck and Patti joined forces in 1978, when a San Francisco show band they worked in broke up. Originally, they tried to put another band together but found they had a common love for a challenging new format: the vocal/guitar duo. They've been doing it ever since, much to the delight of Bay Area audiences.

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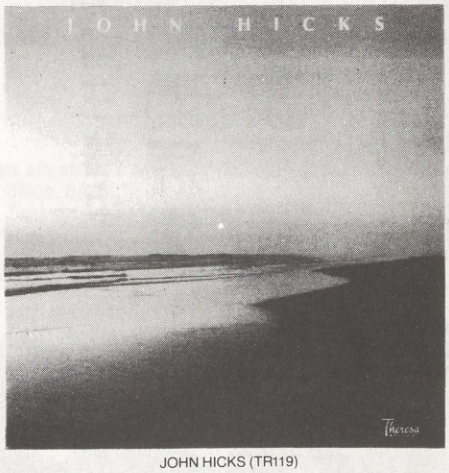

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JAZZ IN THE CITY | ASIAN-AMERICAN JAZZ FESTIVAL | PHOTOGRAPHER

Stockton: a Birthplace of Filipino American Jazz

The 1984 Asian American Jazz Festival dedicates its Saturday program to the evolution of the Filipino American in jazz from the 1930's, 40's and into the 1950's. Our focus: Stockton, California, which until recently hosted the largest Filipino population in the United States.

The Filipino experience didn't just begin with migrant farmworkers in the 1920's. Their history can be traced back to as early as the mid 1800's when these hardy seafaring islanders sailed ships of different flags entering the world's ports of call. By the late 1800's a Cajun/Creole/Filipino community was established in Louisiana, where New Orleans was a port of call. The bulk of the Filipinos, however, was brought over as "sakadas," indentured slaves, to Hawaii to work the sugarcane fields and later to work the fertile valleys of California as cheap labor. Wherever the Filipinos went, they took with them the elements of their own culture; one of which was their love for music.

"The pinoy's love for music came in many forms—both paid and unpaid. Dance hall orchestras and bunkhouse ensembles organized by the first generation pinoys played their inimitable interpretation of "juss"—jazz through swing, foxtrot and Latin arrangement," writes Fred Cordova, author of FILIPINOS: FORGOTTON AMERICANS.

By the twenties and the thirties, this "juss" was in full tilt across America. Louis Armstrong (with a Filipino drummer), King Creole, Fletcher Henderson, Count Basie, Duke Ellington and other major bands played and passed through Stockton on their way to or from San Francisco.

Stockton, California, in these days before air travel, was a major railroad center that boasted a sizable black population settled by the porters and workers of the trains that brought with them the soul of the blues of St. Louis, Kansas City Swing, Chicago, New York and of points east. In its time, this community was coined Harlem by its residents, taking pride in the great Harlem Renaissance of New York City.

Along the border of this thriving black community was a long street that sat Chinatown, Japantown and "Little Manila" in a neat row. As with the black community, this "little Asia" flourished with its own culture and music that spilled from the Club Rizal, the taxi-dances, poolhalls, barbershops, gambling houses, the Pelican Club, the wedding dances at the On Lock Sam and the Gim Ling Chinese restaurants. The community also had its own lodges and mutual workers' associations complete with marching bands who played and paraded on those special festive days such as Rizal Day and the Fourth of July.

Noted jazz educator and historian Dr. Herb Wong remember this music from when he was 11 years old in those summers away from his home in Oakland to work the fields in the farms picking fruit and later, waiting on tables at the On Lock Sam. Then, an aspiring jazz pianist, Dr. Wong now feels that Stockton was, "the incipient environment for my (jazz) interests."

Dr. Wong recalled those sundowns at the fields as the overbearing heat of the San Joaquin Valley sat like a blanket. The farmworkers, finished with their day's work, would await the evening meal and relief of the cooling evening Delta breeze. On occasion there would be a feast, and as the lechon (roasted pig) and rice were passed around, some of the workers would pick up their instruments and play through the evening. They were in combos, usually a sextet and always with a guitar and a singer.

Also, in the dancehalls he attended around town he was noticing a uniqueness in the Filipino sound. Of what they took from the music of the day's popular bands and singers, whether through dances or the radio, they added their variation which led to their own compositions. These pinoy musicians were among the first to use the electric guitar as a solo lead instrument, unheard of in the 30's and later to be popularized by the legendary Charlie Christian in Benny Goodman's Band.

These sessions on the farms, barbershops and marching bands, together with the dance hall music, provided fertile musical beginnings for the younger Filipinos of the time. From these musical roots came the Gonzales Brothers and the Manila Serenaders. The Serenaders, later called the Manila Swingsters, toured in their own bus playing throughout the Northwest to as far

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east as Missoula, Montana, and as far south as Texas. Another memorable band from this era was the popular Gaylanders from San Francisco.

Music was more than mere entertainment to these first generation Filipinos. To many of these pinoys, music was a way to put aside the pain of the toil of truckfarm work and the menial domestic houseboy work, often the only jobs they were allowed to own. Music also helped the pinoys forget for a moment the discrimination of the miscegenation laws enacted against them, forcing them into a bachelor society. Music also provided a bond among pinoys from different islands and dialects to bear their mutual situation, whether in the fields, the barbershops or at the dime-a-dance halls. Finally, music was a link to their loved ones and the barrio fiestas back home in the Philippines.

As the thirties ended and World War Two struck, Stockton and San Francisco boomed and bustled with the activities of a war port. Young soldiers and conscriptees were on their way to or just from the front. Boogie woogie and Glen Miller peaked through those years, with all the dancehalls and activities associated with an R&R town. When the war ended, boogie woogie ebbed. The next evolution came dressed in a zootsuit with rhythm and blues and the advent of bebop. California's anti-vice laws came into being. Soon, one by one, gambling houses, taxi-dance halls were closed down and along with them, many of the available venues for the big bands.

Rhythm and blues and bebop, however, did not suffer from these laws. In Stockton, clubs like the Rhumboogie hosted bands and sessions to satisfy the local musical needs. Freed from the structure and arrangements of big bands of swing and boogie woogie, musicians flocked to these clubs. Big names like the Dorseys, Dizzy Gillespie, and Lionel Hampton made it a point to go to Armster's after their regular big band gigs to sit in with local musicians to test out new ideas or just to play all night finishing up by the next midmorning.

Among the Filipino musicians, reedmen Jimmy Tenio and Charlie Abing, were in the forefront testing the waters of this new music. Anyone who had chops was welcome in these sessions.

But in working bands, this multiethnicity didn't follow through. Dr. Herb Wong recalls, "Blacks didn't welcome Filipinos in their group . . . , and seldom did I see Filipinos in a white group . . . , although I saw whites in Filipino groups." He felt that the Filipino musicians tended to see themselves as a subcommunity in jazz.

As for the sessions, however, Jimmy Tenio would remember them as a harrowing but challenging educational experience. About Armster's he said, "It was hard to play in a black club. You got to . . . , the blacks are REALLY on rhythm & blues and bop . . . , you got to please them. They are hard to please."

There were few regular working Filipino rhythm & blues and bebop bands. Jimmy Tenio and local promoter Tommy Flores would dig into a pool of available musicians when clubs called them up for gigs. One of the few working bands was led by Mike Montano, now a musical director in Las Vegas.

The music of this era, as in the music of the thirties, provided a fertile musical education for the younger musicians in the wings. Among those affected were Jimmy Tenio's youngest brother and sister, Rudy and Josie. The two young Tenios, along with their brothers and friends, later formed the Preludes, playing the West Coast with a sound recalling the Four Freshmen, and the Hi Los. This West Coast circuit followed the route of U.S. 99 from Sacramento through Fresno to the KOKO Klub in Delano over to U.S. 101 through the Salinas, Monterey Peninsula.

The more inspired and ambitious Filipino musicians packed it up in Stockton in the early fifties and headed south to Los Angeles to strike the big time. Around this time rock and roll was born. The once thriving jazz scene of this San Joaquin Valley city began to fade. When the L.A. scene eventually dried up in the late fifties, these musicians didn't go back home. They headed for points east, or like Flip Nunez, north to San Francisco. It was the age of the jet plane, and the planes weren't landing in Stockton.

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October 6 Saturday

Bobby Enriquez

In regard to the theme of this year's festival, Bobby Enriquez represents the jazz soul of an Asian playing an American art form and making it here through the will of his music. In a way he could represent the other part, the role of the mistaken identity that the American music community has placed on our Asian American musicians. But in a sense, in our context of Asian Americans today, he is a recent arrival bringing with him a new insight and contribution.

Nicknamed by alto saxophonist Richie Cole as the "Wild Man of Mindanao," Enriquez hails from the island of Negros in the Philippines. When he was in his teens he ran away to Manila to be able to play jazz. He has come a long way since then. Before coming to the States, Enriquez had extensively played the jazz festivals of Asia with greats like Lionel Hampton, Tito Puentes, Chico Hamilton and Mel Torme before landing a job in Hawaii as Don Ho's musical director. It was there that Richie Cole discovered him, coining him with the nickname "wild man." Richie Cole urged him into the mainland and premiered him at the Russian River Jazz Festival. Stepping onto the mainland soil, Enriquez never looked back, virtually tearing apart the jazz world with his unorthodox assault on the ivories.

According to Lloyd Sachs of the Chicago Sun Times, "When it comes to playing the piano, the only physiognomy that counts relates to the hands — in his case (Enriquez), the fists. A reservoir of energy and enthusiasm, he makes them build musical mountains."

New York Times' John S. Wilson writes, "Mr Enriquez has such a lively and attractive mixture of melodic appeal, rhythmic excitement and imaginative agility, that he could be for the 80's what (Errol) Garner was to the 50's.

"A Karate school graduate with a degree in piano technique of Art Tatum, Errol Garner, Lalo Schifrin and Jerry Lee Lewis . . . , attacks the piano with fists, palms, and fingers to bursting musical peaks," writes the News and Observer, N.C. at the Mary Lou Williams Jazz Festival. Mr. Enriquez has two albums on the GNP Crescendo label, Wild Man and Live in Tokyo.

Monterey Jazz Festival, 1964

Flip Nunez

If there is one pianist who has gone through the apprenticeship to journeyman route in jazz as an Asian American (that is, an American of Asian descent) that pianist must be Flip Nunez. Born in Stockton, California, and later moving to Los Angeles, Flip Nunez entered the bebop world by way of rhythm and blues, backing such notables as Jimmy Witherspoon and Big Jay McNealy from 1949 to 1955. From 1956 with the help of the great Eric Dolphy and Lester Robertson in Los Angeles, he made the switch to bebop. It was here that he first felt the draft of segregation in music. While in R&B, he was accepted as one of an homogenous community, and he felt upon entering bebop that there was a separation. The whites were doing the white thing and the blacks were doing the black thing. He had been misidentified as Hawaiian, Native American, Hindu, but never as an American. At one point in the sixties he took to shaving his head, perhaps in defiance of the lack of recognition of identity. In speaking with other Asian American musicians in regard to the difficulty of establishing that reputation as an American jazz musician, "We had no role models that we could get our thing from . . . there was nobody we could imitate." It was at that point that he began to question himself about his music, whether it was valid, if he was creating his own sound. He began to feel as if he was a novelty when other musicians, black and white, would ask him how it came about that he played their music. It was like, in his words, "an animal doing tricks." But it was at this point that he got the strength to play his music. From 1956 he had played in L.A. with Eric Dolphy, Teddy Edwards, Sonny Stitt, and toured with the Montgomery Brothers. From 1959 when he moved up to San Francisco, among the jazz musicians he played with were Elvin Jones, Dave Pike, Pharoah Sanders, Dewey Redman, Michael Howell, Jon Hendricks and Josie Canyon. He has also played for the late Big Mama Thornton, Pony Poindexter, King Pleasure, along with Redd Roxx, Flip Wilson and Lenny Bruce. He was a member of the Latin-rock group, Azteca, in the early 70's recording with them on their two albums, *Azteca*, and *Pyramid of the Moon*. He has also recorded with Jon Hendricks' *Live at the Trident* and on the Catalyst label, his own album *My Own Time* and *Space*. Now living in Hawaii, he has just finished touring with the Inkspots and is devoting his energies to complete a new album and promote jazz in Hawaii.

Photo: Jim Dong

Rudy Tenio Sextet

The 1984 AAJF marks the return of Rudy Tenio since the premier concert at the Fort Mason Conference Center in 1981. Stockton-born Rudy Tenio hails from an incredibly talented family when it comes to jazz. A pianist, Tenio has had to back his brother, reedman Jimmy Tenio, as a bass player in the early fifties. He, along with his sister and another brother formed the Preludes, a singing group in the style of the Four Freshman and the Hi Los, touring throughout Central and Northern California in the late fifties and early sixties. Mr. Tenio has extensively played the club circuit in San Francisco and recently has been gigging in Stockton's jazz clubs. This year, he brings with him to the festival, Bruce Locke on trumpet and flugelhorn, Aaron Aranita and Melecio Magdaluyo on reeds, Bob Braye on drums and Joe McKinley on the bass.

October 7 Sunday

Space Shuttle Omnibus

The AAJF is proud to present Space Shuttle Omnibus's second launching since a year's layoff. The pilot of this craft is the impeccable Eddie Moore taking aboard his crewmen, multi-reed player, Russel Baba, and Michael White on violin. Since Space Shuttles' birth, it has performed throughout western Europe. Two records, by the Timeless label, are expected to be released soon this year.

Photo: Jim Dong

Photo: Ron Sugimoto

San Jose Taiko

Formed in 1972 by sanseis (third generation Japanese Americans) the San Jose Taiko have sought to develop a unique approach to reflect the Asian American experience by integrating syncopative and other rhythms of the American sound (Latin, rock, etc.) with the traditional taiko, such as Ondeko-za, now Kodo and of San Francisco Taiko's sensei, Seiichi Tanaka. This exciting collective will be playing from a repertoire of their own compositions to the 1984 AAJF.

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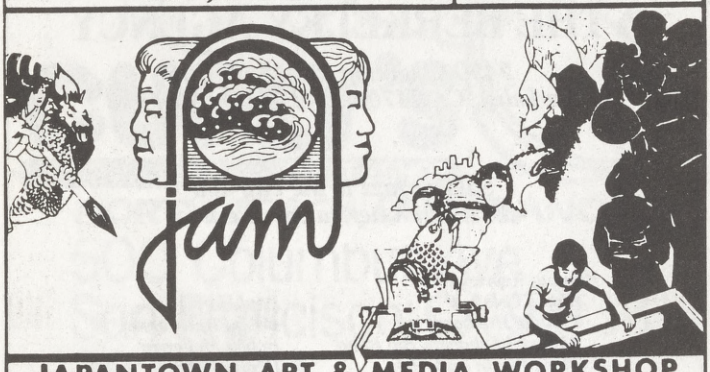

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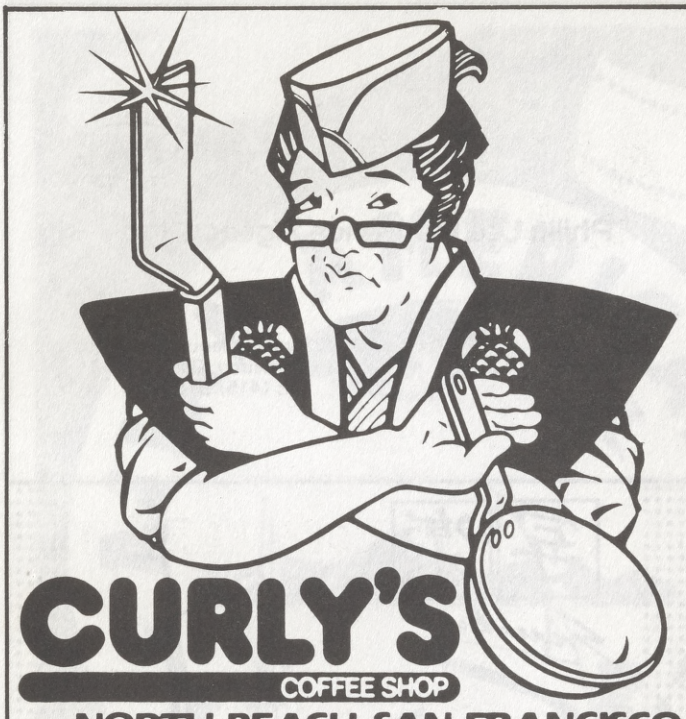

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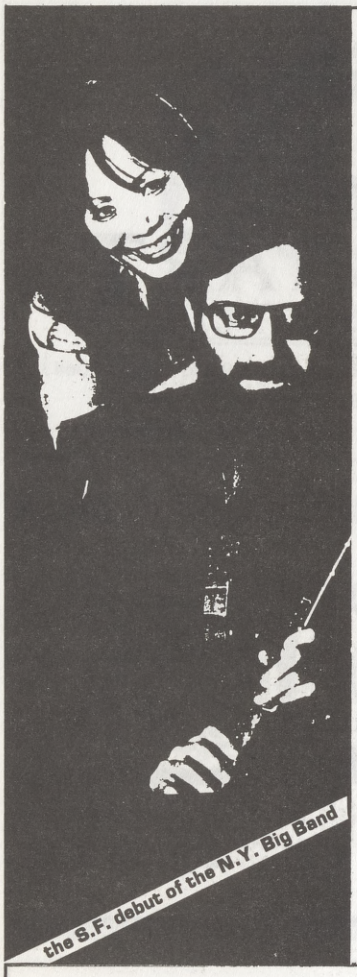

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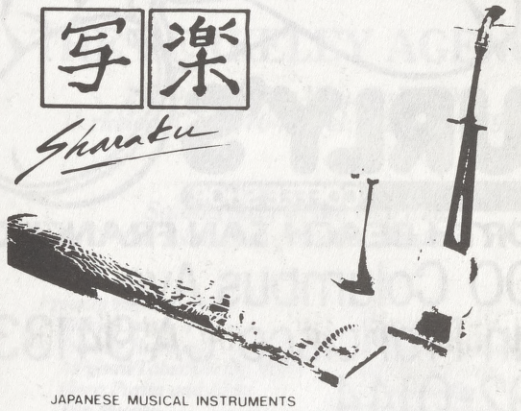

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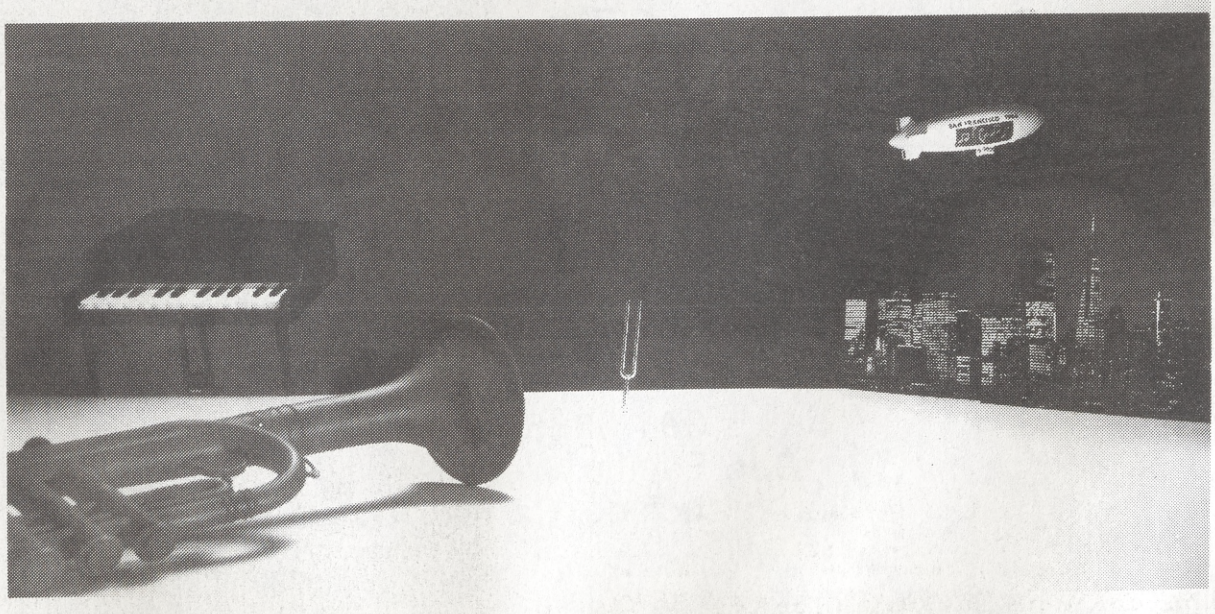

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